# CATALOGUE

# Gallery of Fine and Applied Arts

MUSEUM, HISTORY, SCIENCE AND ART

EXPOSITION PARK, LOS ANGELES

JULY 1, 1915

EVERETT C. MAXWELL, Curator
ROSE H. LIPPINCOTT, Assistant Curator

# CATALOGUE

## MAIN GALLERY

## AMERICAN AND EUROPEAN ARTISTS

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### OILS

BREMER, ANNE M.
1. The Blue Bay of Monterey.
2. Portrait in Blue.

BALANDE, GASTON (H. C.)
3. The Return of the Fisherman. (Solon, 1912.)
(Loaned by Mr. John W. Mitchell.)

BRAUN, MAURICE
4. The Morning Sun.

BARLOW, MYRON
5. Peasant and Grandchild.
(Loaned by Mr. John W. Mitchell.)

BROWN, BENJAMIN C.
6. The Shore.

BRANGWYN, FRANK
7. The Market Place.
(Loaned by Jean Mannheim.)

BELLOWS, GEORGE
8. The Cliff Dwellers.

CASSIDY, GERALD
9. The Navajo Medicine Man.
(Loaned by Mrs. J. O. Koepfli.)

CAZES, CLOVIS (H. C.)
10. Repose l'Apres midi. (Solon, 1912.)
(Loaned by Mr. John W. Mitchell.)

CAHILL, WILLIAM V.
11. In a Friend's Garden.

DUNLAP, HELENA
12. The Snowstorm, Dunsmuir.

DANNENBERG, A. (Societe Beaux Arts)
13. The Dunes, Hiddenesee. (Solon, 1912.)
(Loaned by Mr. John W. Mitchell.)

GLEASON, J. DUNCAN
14. The Graindocks, Brooklyn, N. Y.

HANSEN, ARMIN C.
15. Whaleboatmen.

INNESS, GEORGE
16. Montclair.
17. The Autumn Woodlands.
(Loaned by Mr. Geo. H. Ainslie.)

IWILL
18. Dans Les Sables, Ile de Noir Moutiers, Bretagne.
(Loaned by Mr. Paul S. Rattle.)

KRONBERG, LOUIS
19. Preparing for the Dance.

KELLER, EDGAR
20. Pueblo of Laguna, New Mexico.

LAURENS, JEAN PAUL
21. The Dream of the Valkyrie.
(Loaned by Mr. John W. Mitchell.)

LEROUX, GEORGES (H. C.)
22. A Modern Dinner Party, Villa Medici, Rome. (Solon, 1912.)
(Loaned by Mr. John W. Mitchell.)

MANNHEIM, JEAN
23. The Connoisseur.
24. The Old Oak.

MOUNCY, WM.
25. Among the Heather.
(Loaned by Mrs. J. A. Harvey.)

O'SHEA, JOHN
26. Arcady Poplars.

PUTHUFF, HANSON
27. The Borderland.

POOR, HENRY V.
28. The Luncheon.
29. Two Children.

PAGES, JULES
30. The Reluctant Dancer. (Solon, 1912.)
(Loaned by Mrs. Anita Baldwin.)
31. Eucalyptus, Lamanda Park.

REDMOND, GRANVILLE
32. Foggy Evening.
(Loaned by Dr. Wm. T. Nichols.)

ROSE, GUY
33. The Seine Valley at Giverny.
34. Cathedral at Tours.

REDMOND, J. (H. C.)
35. Evening, River at Pont-Croix. (Solon, 1912.)
(Loaned by Mr. John W. Mitchell.)

ROCCO, ANTONIO
36. Amalfi.
(Loaned by Mr. Wm. Matern.)

RICH, JOHN H.
37. Portrait of Miss C.
38. Portrait of a Child.

SHARP, LOUIS HOVEY
39. Lady Lo.

SAUERWEN, FRANK P.
40. At Home.

SINDING, OTTO
41. Off the North Cape.

STARK, JACK GAGE
42. Bare Branches.
43. The Flats.
44. Clouds.
45. Still Life.

SYMONS, GARDNER
46. The Old Bridge.
47. Across the River.

SAMMANN, DETLEFF
48. Dunes and Forest.

SHORE, HENREITTA M.
49. Girl with Cats.

TOWNSLEY, C. P.
50. Sunshine.

WACHTEL, ELMER
51. The Enchanted Shore.

WAGNER, ROB
52. Father Sherman.

WINTER, ALICE BEACH
53. Annie.

WENDT, WM.
54. Snow Clad Heights.
55. Where Lights and Shadows Play.

WACHTEL, MARION KAVANAUGH
56. Desert Showers.

## SCULPTURE

BORGLUM, JOHN GUTZON
57. The Dying Chief.
(This work elected Borglum as associate of the Societe Nationale des Beaux Arts, Paris.)

CALDER, A. STERLING
58. Ideal Head.
(Loaned by Joseph Greenbaum.)

MICHELANGELO
59. Slave (In the Louvre).

ROMANELLI, CARLO

60. Eliza Leonard in her 80th year (1912).
61. Cavalier.
62. Dante.

WENDT, JULIA BRACKEN

63. Portrait Bust.

A small permanent collection of etchings, drawings and Japanese prints —also American and European current art journals—may be used for reference upon application.

## GALLERY C

### MEZZANINE FLOOR
### A. BURLINGAME JOHNSON COLLECTION OF ANCIENT CHINESE PORECAINS

## GALLERY D

### MEZZANINE FLOOR
### EUGENE C. FRANK MEMORIAL COLLECTION

SCHOOL OF BELLINI

The second of the primitive schools was founded by Jacopo Bellini, the father of the two great painters, Gentile and Giovanni. Jacopo was the pupil of the Umbrian painter, Gentile da Fabriano, but he seems to have been more effected by the school of Padua, which was the true mother of the Venetian School. Giovanni Bellini (1443-1516), passed through such a variety of stages that he was a school of painting in himself rather than a single painter. His first works were somewhat dry, akin to those of Mategna, with a certain hardness and eccentricity in drawing. The compositions of his maturity are masterpieces in which scarcely any quality is lacking, not even a reflection of the color of his pupil, Giorione, who died six years before him. In his laborious life this great artist traversed all the roads that lead from Mategna to Titian. One single gift was denied him; the power or the desire to represent movement.

64. Cupids.

EARLY ITALIAN SCHOOL

The Italian School in Venice sprang from the Island of Murano, where a Bysantine style tempered by a Sienese influence prevailed, but Jacopo Bellini was the true founder of the great Venetian School. A third element is the part played by Antono de Messina, successor of Van Eyck. The social life in Venice and courtly assemblies gave to Venetian painters no longer asetic and morose ideals, but a smiling optimism which is now the essential characteristic of the Venetian painting and is expressed chiefly by the radiant splendor of their color. The influence of the Italian School was immense. It gave birth to Moretto (1498-1550) in the use of the silvery tones. Tintoretto and Bassano (1510-1592) one of the creators of modern landscape, were the first examples of Velasquez. Titian inspired Rubens and Reynolds, Tiepolo was imitated by the Spaniard Goya, to whom we may in a measure ascribe the origin of French painting in the second half of the nineteenth century. In these it may be said that the Venetian School still exists, different essentially in this respect from that of Florence, which has known but one ephermeral and artificial resurrection in the group of English Pre-Raphaelites. But something was lacking to her that was the glory of Florence; gravity of life and depth of thought.

65. St. Katharine.

66. Night Scene.

VAN SEVERNDONCK

67. Sheep and Poultry.

VERBOECKHOVEN and DAINVILLE

68. Landscape and Cattle.

Note: Dainville painted the landscape and Verboeckhoven the cattle.

DI TIVOLI, ROSA

Roos, Philip Peter; surnamed Rosa di Tivoli. Born in Frankfort, 1655; son of John Hendrick Roos, also a painter. Died in Rome, 1705. German School. Landscape and animal painter. He was the pupil of his father, whose style he used in earlier time. 1677 studied under Brandi, and later settled at Tivoli. He painted life-size figures in a broad yet superficial manner and in heavy brown tones. He possessed remarkable talent, which was improved by parental instruction and by studies in Italy. On account of the liveliness of his fancy and his speed of execution, he was called Mercurius. He painted landscape adorned with cattle, building, ruins, etc. He was of a thriftless habit, and would often paint at a tavern and send the picture out to be sold, to supply his immediate wants. Such was his celerity that once, for a wager, he painted a landscape with several animals and a figure in less than half an hour.

69. Driving the Herd.

BAISCH HERMANN

Born, Dresden, 1846. German School. Landscape painter. After studying in the Art School at Stuttgart with Eugene Reid, went to Paris in 1868, where he was much influenced by the landscapes of Rousseau and Depre. In 1869 entered studio of Lier at Munich. Professor of Carlsruhe Art School, 1880. Medals: Vienna, 1873, Munich, 1883, etc. He painted poetic landscapes with cattle accessories. His composition is simple and effective and his coloring harmonious. Rewarded at Vienna, 1873. (Eugene C. Frank's tutor.)

70. The Pasture (Sketch)

TENIERS, DAVID

Born in Antwerp, December 15, 1610; died in Brussels, April 15, 1690. This master takes by far the first position among the genre-painter of Belgium. Teniers was one of the first and also one of the most remarkable of those painters, who, possessing the complete command of all the powers of representation which then flourished in the Netherlands, applied them to illustrate the subjects of every-day life, or even, when tempted into higher regions, include them under the same genre-like treatment; for though the animated delineation of the peasant world, under the most varying forms, from the single figure of a peasant smoking his pipe to the throngs which gather at the festivities, was his favorite sphere, yet the influence of his uncle, Hell Brueghel, or of his father-in-law, Velvet Brueghel, appeared in many a scene from fancy, such as witches, incantations, etc. He is unrivalled in his treatment of these, as also of alchemist subjects. The qualities which most attract us in the works of Teniers are his picturesque arrangement, his delicately balanced general keeping, the exquisite harmony of his coloring in his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken—a power wherein no other genre-painter ever equaled him. On the other hand, all the charm of his humor can hardly atone for a certain coldness of feeling while his figures and heads have a degree of monotony which is especially obvious in the scenes with numerous figures. Occasionally, also, too decided an intention is seen in his arrangement; so that about the whole his greatest triumphs are attained in pictures of few figures.

71. Heads.

## REMAINING GROUP OF THE WYMETAL COLLECTION

(Loaned by Mrs. J. O. Koepfli)

Note: In presenting the following catalogue for the Wymetal Group, I wish to say in regard to these rare and valuable works of art, that, excepting the points relative to the artistic peculiarities of the various masters mentioned, it is translated from the "Cologne Catalogue." This "Cologne Catalogue" was, years ago, prepared by competent authorities at Cologne, and receiving the approbation of the late Dr. von Wymetal, was publicly issued in Germany.

Curator.

VAN UDEN, LUCAS

Born in Antwerp, October 18, 1596. Died in Antwerp, November 4, 1672. Flemish School. Landscape painter. Son and probably pupil of Artus Van Uden (master of Antwerp guild in 1587, died in 1627-28). Developed under influence of Rubens, in whose pictures, as well as in others of Teniers, he often painted backgrounds, while both the masters supplied his landscapes with figures. Master of guild of Antwerp in 1626-27. His portrait was painted by Van Duke.

72. The Monastery.

DOMENUCHINO, DOMENICO ZAMPRIRI

Born, Bologna, 1581. Died, Naples, 1641. Bolognese School. Pupil Denis Calvaert, and afterwards of Carraci. Was the intimate friend of Albani and Guido. Aided Amibale Caracci on the Farnese frescoes. Was appointed by Pope Gregory XV as architect and painter of the apostolic chambers; 1630 he went to Naples to decorate the chapel of St. Janauhris, but before he finished, was persecuted by the notorious cabal, the painters Corenzio, Spagnoletto and Caracciolo. It is suspected that he worried himself to death or was poisoned. Domenichino was rated second only to Raphael, but although a forceful and learned painter, he was commonplace in invention and wanting in ideality. His masterpiece is "The Communion of St. Jerome" in the Vatican, where it has ranked as a rival to Raphael's "Transfiguration."

73. Christ and The Woman at the Well.

VAN DER NEER, AART

Born at Amsterdam in 1603; died there November 9, 1677. Dutch School. He offers a decided contrast to Wyants and occupies an equally independent position. While the latter delights to represent his landscapes in bright, fresh daylight, and therefore usually in a cool, general harmony, Van Der Neer gives us for the most part, canals with towns on their banks, lighted by the moon, and with a prevailing warm tone. No other painter, indeed, has so well depicted the deep, broad masses of shadow, as well as the effect of light, and peaceful tranquility of character observable on a moonlight night, with so much truthfulness and clearness. Often, too, he represents the same scenes under the influence of sunset, with a warmth and glow that equals Cuyp, with whom, indeed, he sometimes worked on the same canvas. Van Der Neer has been known to paint a smithy, with figures alternately lighted by the sun and the blacksmith's fire (Oppenheim collection at Cologne), but habitually his subjects were the rivers and the water courses of his native country, either at sunset or after dark. Sometimes the moon sheds its light on tall trees and gables and windmills. His peculiar skill is shown in realizing transparency which allows objects—even distant—to appear in the darkness with varieties of warm brown and steel grays. He cleverly manages reflections in water, and balances the light on one side of a canal with dark masses of shadow on the other.

74. Moonlight Scene.

Over the wide branch of a river, the full moon is at the point of rising, appearing behind dark clouds. On both banks, between high trees, are the houses of a hamlet; in front, on the river, fishers in a boat; on the shore, various figures. This truly ideal little composition, which affects like a lyric, is most significant of the master's art. Wood. Height, 8¾. Breadth, 13 inches.

CARRACCI, ANNIBALE

Born in Bologna, November 3, 1560; died in Rome, July 15, 1609. The most important of the Eclectic Schools was that of the Caracci at Bologna. This academy, which Lodovico Caracci (1555-1619) opened with Agostino (1555-1619) and Annibale Carraci, bore the name of the Incamminati. In spite of the opposition of the established painters, the School of Carracci was more and more sought from day to day, and it was not long before all the other schools of art in Bologna were closed. The study of nature, and the imitation of the great masters, were the fundamental principles of this school. There is a sonnet by Agnostino Carraci, in which he defines the principles of the school agreeably to its system of studying and executing in the spirit of the great masters. He says: Let him who wishes to be a good painter acquire the design of Rome, Venetian action and Venetian management of shade, the dignified color of Lombardy (that is, of Leonardo da Vinci), the terrible manner of Michael Angelo, Titian's truth and nature, the sovereign purity of Corregio's style and the just symmetry of a Raphael, the decorum and well-grounded study of Tibaldi, the invention of the learned Primaticcio,

a little of Parmigianino's grace; but without so much study and weary labor, let him apply himself to imitate the works which our Niccolo (del'Abbate) left us here."

Annibale is by far the most distinguished of this family. His pictures are more diversified in style than those of Lodovico and Agnostino, comprising paintings in the manner of several of the great masters. He was indeed the first to understand how to put in practice the principles of his school and that with a high degree of independent talent. We may always recognize the greatness of the painter in the powerful life which pervades his works, and, in cases where his feeling for nature is allowed to have scope, in his freshness and vigor.

75. Diana and Callisto.

Woodland scenery, bounded by a mountain chain. In the foreground, before a splendid blue lake, Diana is enthroned. She is surrounded by her Nympths; Callisto is on her knees. Wood. Height, 8⅝. Breadth, 10⅞ inches.

Note: It is known that a number of important artists sprang from the Carracci School, and that some of these celebrated pupils surpassed their masters in some respects. Their great pupil Francesco Albani was the unparalleled master of elegance. The Royal Pinakothek of Munich officially pronounced this superbly elegant picture a work of Albani. While the family of Wymetal would in no way object to possess an Albani instead of a Carracci (granted it were as excellent for Albani as this painting is for Carracci), it firmly holds, on the late possessor's authority, that this is a Carracci.

## TENIERS, DAVID, THE YOUNGER

Born in Antwerp, December 15, 1610; died in Brussels, April 15, 1690. This master takes by far the first position among the genre-painters of Belgium. Teniers was one of the first and also one of the most remarkable of those painters, who, possessing the complete command of all the powers of representation which then flourished in the Netherlands, applied them to illustrate the subjects of every-day life, or even, when tempted into higher regions, include them under the same genre-like treatment; for though the animated delineation of the peasant world, under the most varying forms, from the single figure of a peasant smoking his pipe to the throngs which gather at the festivities, was his favorite sphere, yet the influence of his uncle, Hell Brueghel, or of his father-in-law, Velvet Brueghel, appeared in many a scene from fancy, such as witches, incantations, etc. He is unrivalled in his treatment of these, as also of alchemist subjects. The qualities which most attract us in the works of Teniers are his picturesque arrangement, his delicately balanced general keeping, the exquisite harmony of his coloring in his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken—a power wherein no other genre-painter ever equaled him. On the other hand, all the charm of his humor can hardly atone for a certain coldness of feeling, while his figures and heads have a degree of monotony which is especially obvious in the scenes with numerous figures. Occasionally, also, too decided an intention is seen in his arrangement; so that about the whole his greatest triumphs are attained in pictures of few figures.

76. The Witch.

In the foreground of a landscape over which the full moon is rising, lit by her rays, stands an aged witch. She is reading formulas, and is surrounded by a few demoniacal figures. Spectres of all kinds in the air. At the bottom and to the right is the master's monogram: D. T. Wood. Height, 10⅜. Breadth, 8 inches.

## MASSYS, QUINTEN

Born in Antwerp before 1460; died there between July 13 and September 16, 1530. Flemish School. History, genre and portrait painter; perhaps pupil of Dierick Bouts.

While the painters of the Van Eyck School had for the most part painted figures of small size, Massys painted them of three-quarter life-size, or of full life-size, showing in his religious subjects an intense and sometimes exaggerated sentiment. His flesh tones are clear, his draperies harmonious in color, and his execution careful and elaborate. His style, which marks the close of the early Flemish School and inaugurates a new period, is distinguished by more independence of thought and greater artistic freedom than that of any previous painter in the Low Countries, excepting the Van Eycks. A number of his pictures, representing sacred subjects, exhibit, with little feeling or beauty of form, such delicacy of features and earnestness of expression, tenderness and clearness of coloring, and skillfulness of careful finish, as worthily recall the religious spirit of the middle ages, though at the very termination of them.

77 The Holy Family.

The Madonna and Child are in the foreground. St. Joseph approaches them from behind, while an angel descends on the group from above. A charming landscape is in the background. A most interesting picture, beautiful in many respects and typical of the master in its many perfections, at the same time, also in its imperfection, particularly perceptible in the angel, it is a clear example of his art. Wood (arched at top). Height, 34⅝. Breadth, 22 inches.

## SCHOOL OF MURILLO

Murillo has always been one of the most popular painters—not in Spain alone. His works show great technical attainment without much style, and a strong feeling for ordinary nature and for truthful or sentimental expression without always lofty beauty or ideal elevation. His subjects may be broadly divided into two great groups—the scenes from low-life (which were a new kind of experiment in Spanish art, so far as the subjects of children are considered), and the Scriptural, legendary, and religious works. Works of the former class belong mostly to the earlier years of Murillo's practice. In 1658 Murillo undertook and consummated a task which had hitherto baffled all the artists of Spain, and even royalty itself. This was the establishing of a public academy of art.

78. Girls with a Dog (style of Murillo).

## DOMENICHINO, DOMENICO ZAMPRIRI

Called Domenichino, born in Bologna, October 21st, 1581; died Naples, April 15, 1641. Bolognese School. Son of a shoemaker; pupil of Denis Calvaert, afterward of the Carracci at the same time with Guido and Albani, who became his intimate friend. Domenichino was rated in the last century as second only to Raphael; but although surpassing most of his contemporaries by his genial feeling for nature, his very great technical skill and also by the charming simplicity of his style, he is not remarkable for the force of his imaginative faculty. While Domenichino is often cold and studied, there is on the other hand a noble character of beauty and much grace in his pictures.

79. Allegorical Portrait. Canvas; Height, 29¾; breadth, 24⅝.

80. STUDY AFTER LIFE, representing a Young Girl. Time: French Revolution.

"The lively frivolity of Rococo, with its freaks and fancies, was no longer adapted to the boudoir of the age of the revolution, which had been turned into the political council room. Women and girls cast aside their ordinary attire, and put on straight falling drapery, discarded their heeled shoes and bound sandals around their feet and tied their hair in a Greek knot. Dressed in white raiment without adornment, but decked in the virtue of simplicity, they appeared in the cabinet of the president in order to surrender their jewels for the salvation of their country, like those Roman matrons in the time of Camillus."

In this sympathetic portrait (bust) we meet a good specimen of the French art during the Revolution—an art which, in accord with all the phases of that epoch's life, sought to reproduce the antique ideal. Canvas. Height, in frame, 21¼. Breadth, 17⅝.

## COPY AFTER TITIAN

(Titian, or Tiziano, born in 1477; died 1576; is entitled, by the totality of his pictures, to be called the greatest of all painters; for while others may have surpassed him in single qualities, none have equaled him in general mastery. In landscape as in figure painting, in sacred as in profane subjects, in ideal heads as in portraits, in frescos as in oils, he is "facile princeps"; and whether we chiefly prize grace, tenderness, character and dramatic power, or drawing, composition, texture, color, and chiaroscuro, we are sure to obtain the highest satisfaction in studying his works.)

81. The death of St. Peter Martyr, (Old Copy after Titian).

This is a very old and excellent copy of the original. The latter burned in the Chapel of the Rosary in S. S. Giovanni e Paolo, Venice, August 1, 1868. Wood (transferred to canvas in Paris in 1799), arched at top; height 16 ft. 8 in. x 10 ft. The Saint wounded, lying prostrate at the edge of a wood, the hired murderer grasping his mantle and bending over to strike the fatal blow with his sword; to the left, the saint's companion flying in terror; to the

right, in the distance, the suborner of the murderer on horseback, with a satellite hurrying from the scene; above two angels with the palm of martyrdom; background, a mountain landscape. St. Peter Martyr, both in Verona about 1250, was director of the Inquisition in Italy under Gregory, the ninth, and Innocent, the fourth, and persecuted heretics of Milan with so much zeal that they assassinated him. This was one of the great masterpieces of the world. The dramatic power of the figures, the ineffable charm of the descending angels, the grandeur of the landscape background, and the incomparable harmony of tone can never be forgotten by those who were privileged to see it. It was painted in 1528-30, in competition with Palma Vecchio and Pordenone, for the benefit of St. Peter Martyr, and placed, April 27, 1530, over their altar in S. S. Giovanni e Paolo, Venice; carried by the French to Paris, where it was transferred to canvas; returned to the church in 1816; removed temporarily in 1867, during repairs in the church, to the Chapel of the Rosary, and burned there, on the night of August 16, with other valuable pictures. (Cyclopedia of Painters and Paintings.' Canvas. Height, in frame, 26. Breadth, 17⅝ inches.

## OLD NETHERLANDISH SCHOOL

The Brothers Van Eyck were, as is well known, the founders and greatest masters of the early Netherlandish School, which represented, as it were, the fusion of a marvelous realism with most ideal conception.

Hubert Van Eyck (1366-1426) and Jan Van Eyck (1381-1440) perfected oil painting, long known but hitherto undeveloped. What was most strikingly new in the work of the Van Eycks was their uncompromising truthfulness. They saw with their eyes and understood with their hearts, and then had a complete command over the means at their disposal. Sacred subjects and work for church purposes were still the principal opening for art, and they show themselves fully penetrated by the inner meaning of the things they represent, but they believed that the more simply and naturally they are treated, the more clearly will their spiritual purport be revealed. It was their faithful determination to see God in His creatures that led them to study nature.

82. The Adoration of the Maji (Old Netherlandish School).

The Holy family is to the left in the foreground; one of the kings is prostrate before the Child, other figures approach from the background. Above, beams the star, which went before the Maji.

It is much to be regretted that the author of so inspiring a production is not to be determined by name, which is due to the fact that the notice possessed in regard to the lives and circumstances of the masters of the Old Netherlandish School are most scanty. We can only say that the hand of an eminent representative of the old, ideally realistic school of the Low-Countries is here to be detected.

Typical of the Van Eyck spirit is the simplicity and quiescence of all the figures and the absence of emotional action. The drawing is excellent, and the noble dignity yet gentle softness of the facial expressions and of the attitudes, is both fascinating and restful. In the Virgin is portrayed a radiant maiden-purity yet fullest maternal glory. Also the representation of early dawn, in the background, is faithful and beautiful; while the chiaroscuro as well as the keeping of the exquisitely tactful coloring is masterly. Copper. Height, in frame, 18½. Breadth, 14¼ inches.

83. St. Cecelia (unknown).

## HAROLD HALL

84. Landscape.

(Hudson River School.)

## MISCELLANEOUS

VAN DYKE

85. Knight of Malta.
(Loaned by Mr. Raffoello Montalboddi.)

OLD SPANISH SCHOOL

86. Landscape
(Loaned by Mr. Marshall Laird.)

87. Head
(Loaned by Mrs. Max Isaacs.)

BIRD, E. (R. A.) 1797

88. The Philosopher.
(Loaned by Mrs. J. H. Goldsworthy).

INNESS, GEORGE (N. A.)

89. The Old Mill, Riverhead, L. I., 1890.

90. Montclair, N. J., 1894.

91. The Pequonic River, Pompton, N. J., 1876.
(From the Geo. H. Ainslie collection).

KEITH, WM.

92. The Edge of the Dark Forest.

93. Spring, Santa Clara Valley.
(Loaned by Mrs. Elizabeth Borglum.)

The Gallery of Fine and Applied Arts, Museum of History, Science and Art, is open every day from 10:00 o'clock A. M. to 4:30 o'clock P. M., excepting Sundays and Wednesdays. On Wednesdays it is open from 10:00 to 12:00, and Sundays from 2:00 to 5:00 P. M.

Many of the paintings are for sale. For prices, apply at desk or at the office of the Curator.